



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

JEFF BECK

BLOW BY BLOW



Music transcriptions by Pete Billmann, Aurelien Budynek, Jeff Jacobson, and David Stocker

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C O N T E N T S

4	You Know What I Mean
19	She's a Woman
27	Constipated Duck
35	Air Blower
48	Scatterbrain
57	Cause We've Ended as Lovers
63	Thelonius
75	Freeway Jam
82	Diamond Dust
91	GUITAR NOTATION LEGEND

By Jeff Beck and Max Middleton

Moderately ♩ = 101

*D13 D9

D13

D9

C#9 D9

C#9 D9

Gtr. 1 (clean)

mf

T
A
B

Gtr. 2 (clean)

mf

**T
A
B**

*Chord symbols reflect overall harmony.

D13 D9

D13 D9

C#9 D9

C#9 D9

D13 D9

D13 D9 C#9 D9 C#9 D9 Gtr. 2 tacet D13 D9 D13 D9 C#9 D9 G#m/D#

Harm.
 *
 Pitch: C#
 *Harm. located approximately eight-tenths the distance between the 1st & 2nd frets.

D13 D9 Gtr. 3 (dist.) D13 D9 D13 D9

Rhy. Fig. 1 Gtr. 1

D13 D9 D13 D9

End Rhy. Fig. 1

D13 D9 D13 D9 D13 D9

8va γ loco

Harm.

B

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
D13 D9
Riff A

Gtr. 3 tacet
D13 D9

Gtr. 4 (dist.)

f

D13 D9 D13 D9

End Riff A

Gtr. 4

Gtr. 4 D13 D9 Gtr. 3 tacet D13 D9

Gtr. 3 Fill 1 End Fill 1

Gtr. 4 D13 D9 D13 D9 Gtr. 3: w/ Fill 1 D13 D9

D13 D9 D13 D9 D13 D9 Gtr. 3: w/ Fill 1 D13 D9

Gtr. 4 D13 D9 D13 D9 D13 D9

Gtr. 3

C

Gtr. 4 tacet

G9

G6

G9

Gtr. 3

12/16 15 13 12 10 8 6 5 3

Gtr. 1

3 5 3

G6

G9

5 6 6 4 (4) 2 3 1 2 3 1 3 5 3 5 (5) 3 5 5 3 5

G6

G9

G7

5 3 5 3 2 0 3 0 1 2 3 2 1 X 5 3 5 3 5 3 5 3

semi-harm. -----

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second system contains the second line of the melody, starting with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The score is written for a single melodic line.

$$F \# G$$

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a fermata. The second system contains the next two measures, which conclude the piece. The melody is written in treble clef with a key signature of one sharp (F#). The first system includes a guitar tablature line below the staff, with fret numbers 7, 5, 7, 7, 5, 6, 5, and 10. Above the first two notes of the first measure, there are arrows pointing to the fret numbers 1 and 1/2, indicating a slide. The second system includes a guitar tablature line with fret numbers 8, 10, 8, 10, 8, 10, 1, 1, 1, 1, 4, 0, and 14. The tempo/mood is marked 'Allegretto' and the time signature is 4/4. The piece is in common time, with a 'C' time signature symbol at the beginning.

[illegible]

D

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

D13

D9

D13

D9

Gr. 3

D13 D9

D13 D9 D13 D9

let ring -----

D13 D9 D13 D9

E

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
D13 D9

Gtr. 4

D13 D9

Gtr. 3

D13 D9

D13 D9

8va

loco

D13 D9

D13 D9

D13 D9

D13 D9

Harm.

D13 D9 D13 D9

Pitch: F

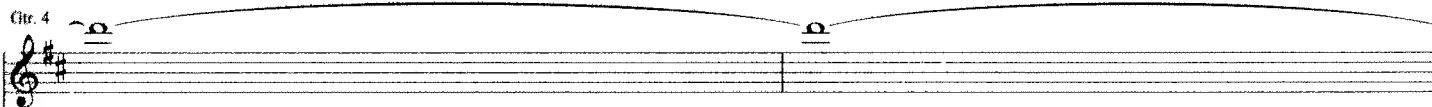
D13 D9 D13 D9 D13 D9

D13 D9 D13 D9 D13 D9

F

G7

8va



(20)



1/4

15 17

15 17 15

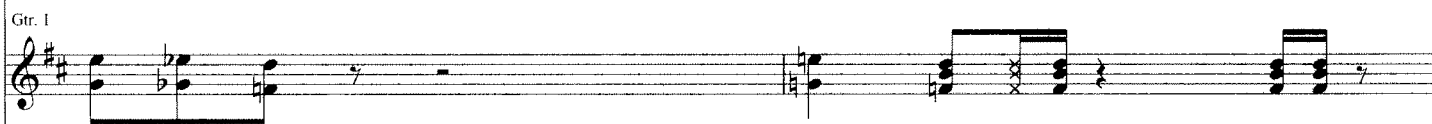
17 16 15 13

15

15

13

15 17 15 17 17



5

4

3

5

4

3

5

3

X

3

5

3

X

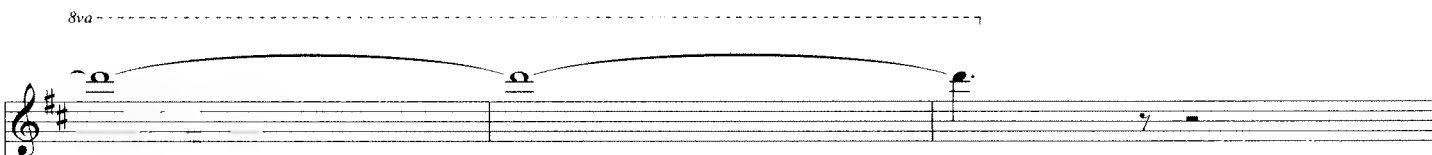
3

3

3

3

3



(20)



1/2

1/2

1/2

1/2

15

17

15

17

15

17

15

15

17

16

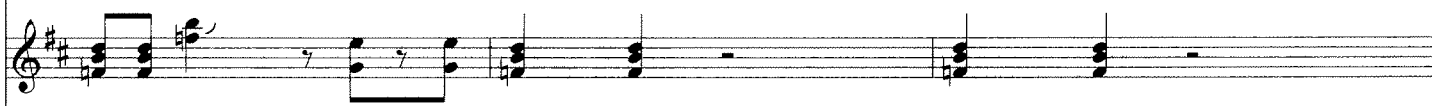
17

15

18

15

17



1/4

3

3

3

4

4

4

3

3

3

5

5

5

5

3

3

3

3

3

3

3

3

3

3

3

3

Gtr. 4 tacet

Gtr. 3

Gtr. 1

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff with a bass clef and a key signature of one sharp (F#). The guitar staff contains a melodic line with various chords and a solo section marked with a "1/2" time signature. The bass staff contains a bass line with various chords and a solo section marked with a "1/2" time signature. The score is written in standard musical notation with tablature for the guitar and bass parts.

[illegible]

A

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part (top staff) and the bass part (middle staff). The guitar part is in G major (one sharp) and 4/4 time, featuring a melodic line with eighth and sixteenth notes, and a bass line with octaves and chords. The second system continues the guitar and bass parts, with the guitar part featuring a melodic line with eighth and sixteenth notes, and the bass part featuring octaves and chords. The third system shows the guitar part (top staff) and the drum part (bottom staff). The guitar part is in G major (one sharp) and 4/4 time, featuring a melodic line with eighth and sixteenth notes, and the drum part features a simple rhythm pattern. The score is written for guitar, bass, and drums.

Measures 1-11. The top staff contains a melodic line with numerous slurs and ties. The bottom staff shows a bass line with chords and fingerings. The key signature is one sharp (F#).

Measures 12-14. The top staff contains a melodic line with slurs and ties. The bottom staff shows a bass line with chords and fingerings. The key signature is one sharp (F#).

G

Gtr. 1: w/ Rhy. Fig. 1 (till fade)
D13 D9

D13 D9

Measures 15-16. The top staff contains a melodic line with slurs and ties. The bottom staff shows a bass line with chords and fingerings. The key signature is one sharp (F#).

Measures 17-18. The top staff contains a melodic line with slurs and ties. The bottom staff shows a bass line with chords and fingerings. The key signature is one sharp (F#).

D13 D9

D13 D9

D13 D9

10 13 12 13 10 14 13 12 15 14 16 17 (17) 10 12 13 10

12 12 10 11 12 11 12 11 12 (12) 21 10 9 7 10 9 7 10 9 10 9 10 10 8 1/2

D13 D9

D13 D9

10 12 13 10 12 (12) 10 13 12 10 13 12 13 10 11 14 14 3

D13 D9

D13 D9

D13 D9

15 14 15 X X 10 12 13 10 10 12 13 10 13 12 10 13 12 1/2 1/2 1/2 1/2 1/2 1/2 12 (12) (12) (12) (12) (12) 10 12

D13

D9

D13

D9

Pitch: F#

D13

D9

D13

D9

Begin fade

Segue to "She's a Woman"

Fade out

D13

D9

D13 D9

D13

D9

[illegible]

She's a Woman

Words and Music by John Lennon and Paul McCartney

A

Moderately ♩ = 82

**E D C Bm7 E7 A D E

*Gtr 1 (slight dist.)

mf
neck/mid p.u.
w/ fingers

*w/ Fender Strat style pickup configuration.

**Chord symbols reflect overall harmony.

A D E A D E A D E

1/4

w/ fuzz

B

A D E A D E A D E

Gtr. 1

fuzz off

Gtr. 2 (dist.)

f
w/ talk box

My love — don't give me pres — ents. —

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A D E A D E

w/ fuzz

fuzz off

1/4

3 5 7 5 3 5

7 4 5 4 7 4 5 4 7

I know - that she's no peas - ant.

5 7 5 7 3 5

Gtr. 2 tacet

Gtr 1 A D E A D E

4 7 7 7 4 5 4 7 4 7 4 7 7

C

D *D7/C A D E

w/ fuzz

*Bass plays C.

7 7 8 10 7 7 5 7 7 5 7 5 5 7

A D E D C Bm7 E7

7 9 7 9 10 10 12 9 9 10 9 7 5 7 7 7 7 5 7 5 7 5

1/2

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the vocal melody, and the bottom staff is for the guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal melody starts with a treble clef and a key signature of one sharp. The guitar accompaniment starts with a bass clef and a key signature of one sharp. The score includes a key signature change from one sharp to one flat (Bb) in the second measure of the vocal melody. The guitar accompaniment features a sequence of chords: D, E, A, D, E, A, D, E. The guitar part includes a sequence of notes: 5, 8, 8, 7, 5, 4, (4), 7. A 1/2 note is indicated above the 4th measure of the guitar part.

Chr. 2

My ba - by don't bring me no pres - ents.

5 7 5 7 8 7 5 7 7

D

A D E A D E A D E

w/ fuzz P.H. -- | steady gliss. fuzz off

5 7 5 6 (8) 7 5 5 (5) 7 5 7 (7) 19

Pitch: C

She don't _ give boys the eye. _____

5 8 7 5 5 (5) 7

A D E A D E A D E

1/4 17 19 17 19 17 20 (20) 17 19 17 18 19 17 19 17 19 15 7 5 5 7 3 (3)

w/ fuzz

1/4

She hates to see me cry. —

P.H.

5 8 7 5 5 (5)

7

Pitch: E

A D E A D E A D E

Gtr. 2 tacet

fuzz off

E

D D7/C A D E

Gtr. 1

bridge/mid p.u.

bridge p.u.

let ring -----

let ring -----

A D E D C Bm7 E7

w/ bar

A D E Am7 Gmaj9 Fmaj9 E7sus2

bridge/mid p.u.

F

C#m7

Dmaj7

Gtr. 1

Gtr. 2

She's a wom - an who un - der - stands.

D#7

E7

She's a wom - an who loves her man.

G

Gtr. 2 tacet

A

D

E

A

D

E

Gtr. 1

A D E

A D E A D E A D E

A D E A D E

A D E A D E

A D E A D E

A D E A D E

A D E A D E

A D E A D E

8va *loco*

P.H. semi-harm. P.H. semi-harm.

1 17 20 1 1/2

(20) 16 5 6 7 7 7 7 6 7 5 4 7 5 7 4 5 7 5

Pitch: C E

A D E A D E

bridge/mid p.u.

1 1/2 1 1/4

7 (7) 5 (5) 7 (7) 5 3 0 5 3 0 5 3 0 5 5 0 3 0 3 0 3

A D E A D E

3

5 3 5 7 5 4 0 2 7 3 4 6 5 6 9 8 9 11 10 11 14 13 14 16 15

3 5

A D E A D E

8va *loco*

1 1/2 1 1/2

16 18 17 19 17 20 (20) 17 19 20 19 17 20 17 19 20 17 17 21 19 19 19 5 6 X 6

H

D D7/C A D E

1 1/2

11 12 10 11 11 12 11 9 12 11 12 11 10 12 14 12 10 12 (12) 10 12 11 10 8 8 5 7 5

A D E D C E7

tr *tr* *tr*

6 7 7 5 4 7 5 3 10 9 10 10 12 12 7 9 5 7 7 7 5

I

The musical score for "The End" by The Doors is presented in two staves. The top staff is for guitar, and the bottom staff is for bass. The guitar staff includes various effects and chord markings: "Am7", "Gmaj9", "Fmaj9", "E7sus4", "Am7", and "Gmaj9". It also features "w/ fuzz", "w/ bar", "string noise", and "bridge p.u." annotations. The bass staff includes fret numbers (7, 9, 11, 10, 9, 10, 5, 7) and a "w/ fuzz" annotation. The score is divided into two measures by a double bar line.

Fmaj9 E7sus4 Am7 Gmaj9 Fmaj9 E7sus4

fuzz off

Harm.

Pitch: E

Am7 Gmaj9 Fmaj9 E7sus4 Am7 Gmaj7

bridge p.u.

14 17 14 17 14 17 14 17 17 17 14 17 14 11 5 8 5 5

Begin fade
 Fmaj9 E7sus4 Am7 Gmaj9 Fmaj9 E7sus4

8/10 10 9 9 11 11 15 15
 7 7 9 9 9 10/12 12 12

Am7 Gmaj9 Fmaj9 E7sus4 Am7 Gmaj9 Fmaj9 E7sus4 *Fade out*

The second system of musical notation continues the melody and accompaniment. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The accompaniment is written on a grand staff (treble and bass clefs). The melody consists of eighth and quarter notes, with some notes beamed together. The accompaniment features a bass line with octaves and chords. The system is divided into three measures. The first measure contains the chords Am7, Gmaj9, and Fmaj9. The second measure contains the chords Fmaj9 and E7sus4. The third measure contains the chords Am7, Gmaj9, and Fmaj9. The system ends with a 'Fade out' instruction. The bass line includes a 'Harm.' (harmonic) section with a 'let ring' instruction and a 'w/ bar' (with bar) instruction. The bass line also includes a section with the notes 9, 11, 5, 5, (5), 6, 9, 6, 9, 6, 7, 5, 5, (5).

Harm. -----|
let ring -----|
w/ bar

9 11 5 5 (5) 6 9 6 9 6 7 5 5 (5)

Pitch: D A D A

By Jeff Beck

Moderately ♩ = 97 (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

*B5

Gtr. 1 (clean)

[illegible]

*Chord symbols reflect implied harmony.

B

E9 D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9
Rhy. Fig. 1 End Rhy. Fig. 1

Rhy. Fig. 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, and the second system contains the second line. The melody is written on a treble clef staff with a key signature of one sharp (F#). The rhythm is indicated by note values and rests. The second system includes a guitar accompaniment line below the melody, featuring chords and fingerings indicated by numbers 1-4 and 'X' for natural harmonics.

The image displays a musical score for guitar in the key of E major. The top staff shows a sequence of chords: D#9, E9, E7, D#7, E7, E9, D#9, E9, E7, D#7, and E7. The bottom staff is a fretboard diagram with two lines of numbers representing frets. The first line contains the numbers: (7/7), 8, 6, 8, 7, 7, 5, 0, 4, 0, 5, X, 7, 0. The second line contains the numbers: 8, 6, 8, 7, 7, 5, 0, 4, 0, 5, X, 7, 0. The 'X' marks indicate natural harmonics at the 5th fret of the 4th and 5th strings.

Gtr. 2 (clean)

E9 D#9 E9 E7 A E D9 C#9 D9 D7 C#7 D7

f
*w/ clean tone & delay

*Delay set for eighth-note regeneration w/ 5 repeats.

Gtr. 1

D9 C#9 D9 D7 C#7 D7 D9 C#9 D9 D7 C#7 D7

D9 C#9 D9 D7 C#7 D7 B11

End Rhy. Fig. 2

C

E7#9

Harm. w/ bar 12

Pitch: E

15 3 4 1 2 4 5 (5) 20 3 4 1 2 4 0

A7

E7#9

loco

Harm. 7 (7) -1

*Harm. 2.3

Pitch: D

*Harmonic & open string sound simultaneously.

(0) 2 2 14 12 15 3 0 0 1 2 4 5 5 6 7 0 12 13 12

A7

E7#9

Harm. w/ bar 12 7 -1

Pitch: G

20 3 4 1 2 4 0 0 0 0 0 0 16 0 0 0 3 4 1 2 4 5

The musical score for "The Wind" by John Williams is presented in two systems. The first system shows the guitar and string quartet parts. The guitar part begins with a tremolo effect, indicated by a dashed line and the word "Harm.". The string quartet part follows with a similar tremolo effect, marked with "*Harm.". The second system continues the guitar part with a pitch bend, marked "Pitch. E" and "B", and a tremolo effect. The string quartet part continues with a tremolo effect, marked "P.M.". The score is in G major and 4/4 time.

D

E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

12 12 14 14 12 12 10 12 11 13

Gtr. 1: w/ Rhy. Fig. 2

Grtr. 2

D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

12 12 14 14 10 10 11 11 12 12 13 13

The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff. Above the staff, the chords D#9, E9, E7, D#7, E7, E9, D#9, E9, E7, D#7, and E7 are indicated. The melody consists of eighth and quarter notes, with a final measure containing a whole note chord. Below the staff, the fingerings for the right hand are indicated: 12, 14, 12, 18, 12, 10, 11, 13, 12, 10, 11, 13.

E9 D#9 E9 E7 A E D9 C#9 D9 D7 C#7 D7 D9 C#9 D9 D7 C#7 D7

10 8 12 10/12 10 12 10 8/10
10 8 13 11/13 11 12 11 9/11

D9 C#9 D9 D7 C#7 D7 D9 C#9 D9 D7 C#7 D7 B11

12/14 12 10 10 10
X 12/14 12 11 11 10

delay off

E

E7#9

Gtr. 2

7/9 8 9 8 9 10 8 9

Gtr. 1

20 3 4 1 2 4 5 1 2 0 3 4 0 0

*Played behind the beat.

A7

12 9 9 9 12 9 12 9 9 12 9 7 (7) 6 6 7 6 5 6 5 4 7

0 2 2 11 12 14 0

3 4 1 1 2 4 0 0

E7#9

The musical score for "The Rose Tree" is presented in a two-staff format. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is written in a simple, folk-like style. The bottom staff is a guitar accompaniment line, featuring fret numbers (0, 1, 2, 3, 4, 5) and chords (F#, C#, G#) written below the staff. The guitar part includes a series of chords and single notes that follow the melody.

A7

The musical score for "The Wind" by Peter Dinklage is presented in a single system. It begins with a piano introduction in the treble clef, featuring a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The introduction consists of a series of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The guitar solo is marked with a "1/2" and a "b" symbol, indicating a half note and a flat. The solo is written in the treble clef and features a series of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The score is divided into two systems by a double bar line. The first system contains the piano introduction and the first half of the guitar solo. The second system contains the second half of the guitar solo and the final measure of the piano introduction. The guitar solo is marked with a "1/2" and a "b" symbol, indicating a half note and a flat. The score is written in a single system, with the piano introduction and the guitar solo. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The score is divided into two systems by a double bar line. The first system contains the piano introduction and the first half of the guitar solo. The second system contains the second half of the guitar solo and the final measure of the piano introduction. The guitar solo is marked with a "1/2" and a "b" symbol, indicating a half note and a flat.

E7#9

A7

let ring -----

14 15 14 12 15 12 15 15 15 12 15 14 12 15 15 14 12 15 15 14 12 14 12 13 14

E7#9

16 14 12 10 9 7 14 13 10 7 0 2 0 2 0 2 0 3 3 2 2

E9

P.M.

w/ wah-wah

wah-wah off

1/4

0 3 (3) 4 0 1 2 8 7 8 7 6 12 12 11 12 0

F

Gtr. 1: w/ Rhy. Fig. 1

E9 D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

Gtr. 2

w/ delay

Gtr. 1: w/ Rhy. Fig. 2 (1st 4 meas.)

D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

D#9 E9 E7 D#7 E7 E9 E9 D#9 E9 E7 D#7 E7

Begin fade

Gtr. 1: w/ Rhy. Fig. 1

E9 D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

Gtr. 1: w/ Rhy. Fig. 2 (1st 4 meas.)

D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7 E9

Fade out

D#9 E9 E7 D#7 E7 E9 D#9 E9 E7 D#7 E7

Air Blower

By Max Middleton, Jeff Beck, Philip Chenn and Richard Bailey

A

Moderately ♩ = 108

N.C. *D9 D#9 E9 D5 D#5 E9 D9

Gtr. 2 (clean)

mf

TAB

Gtr. 1 (clean)

mf

TAB

*Chord symbols reflect implied harmony.

D#9 E9 D9 D#9 E9

TAB

TAB

Gtr. 1 tacet

Gtr. 2

TAB

TAB

B

**E9

Gr. 2

w/ slight dist. w/ bar

*Gr. 3

mp

0

*Synth. arr. for gtr

**Chord symbols reflect overall harmony.

D9

E9

Gtr. 3 tacet

Gtr. 2 tacet

Gtr. 4 (slight dist.)

*Set for one octave below.

Gtr. 4 E9

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment using a simplified notation system with numbers (12, 14, 15) and accidentals (sharps and naturals) to indicate fingerings and pitch bends. The piece concludes with a final cadence on the second staff.

8va

loco


tremolo

lei ring 4

1 1/2

[illegible]

Gr. 1



The image shows a musical score for guitar, labeled "Gr. 1". It consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The staff contains a single measure with a whole note chord. The chord is represented by a vertical line with a horizontal bar across it, indicating a whole note. The staff is divided into two systems by a double bar line. The second system contains a single measure with a whole note chord, which is a repeat of the first measure. The staff is empty for the remainder of the page.

D

D#9 E9
 D9
 D#9 E9
 D9
 D#9 E9
 D9

Gtr. 4 tacet

(15)

0

(5)

6 7 7 X 7 7
 7 7 X 7 7

5

6 7 X X 7 7
 6 7 X X 7 7

5

6 7 X X X 7 7
 6 7 X X X 7 7

5

E

D#9 E9

Gtr. 1 tacet
E9

D9

Gtr. 5 (dist.)

4

mf

12 14 13 14 13 17 15 17 15 17 15

Gtr. 1

Gtr. 3

4

(5) 6 7 7 0 X 7 7

5 7 5 7 5 6 5 6 5 5 5

w/ bar

17 15 17 15 17 15 (15)

15 13 15 13 15 14 13 15 13 14 13 15 13 14 13 15 13

6 5 5 5 6 5

7 5 7 5 7 3 5 2 5 3 5 2 5 3 5 2 5

w/ bar

12 14 13 14 17 15 17 15 17 15 17 15 17 15 17 15 (15)

15 13 15 13 15 14 13 15 13 14 13

5 7 5 7 5 6 5 6 5 5 7 6 5 5 6 5 7 5 7 5 7 3 5 2 5 3 5

(11)

F

E7#9

*Gtr. 6

mf

(11)

*Elec. piano arr. for gtr.

(11)

(11)

(11)

(11)

8 9 10 10 11 12 13 14 15 11 12 12 12 9 8 7 7 12 12 12 12

7 8 9 7 8 8 5 7 7 8 5 5 5 8 6 6 5 6 6 8 9 8 6 6

G

Half-time feel ♩ = 129

Gtr. 6 tacet
Bbm9

8 6 6 6

Gtr. 7 (clean)

8 8 6 8 6 8 1/4

B13

9 6 9 9 6 7 8 20 19

16 14 16 14 16 14 14 16

3

rake -

12 12 11 10 10 12 12 14 10 12 10 11 12 12 10 9 12

(12) x 12 11 12 11 12 11 10 12 10 10 10 10 10 10

E/D

1/2

10 12 10 12 14 (14) 12 16 14 12 12 12 13 13 14 X X 14

Gmaj7

w/ bar

12 12 13 14 14 12 13 14 12 14 12 13 14 7 7 9 10 7 9 10

(7 9 10) 5 7 5 5 7 3 5 7 5 5 7 5 5 7 8 7 5 7 5

Chord progression: Bb/Ab, G/F, E/D, A/B

Gtr. 7

Gtr. 8 (clean)
mf
w/ slide

Gtr. 9 (clean)
mf
w/ slide

Bbm7
8va

Gtrs. 8 & 9 tacet

Gtr. 7

Travis picking notation for guitar. The first system shows a treble clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four measures: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). A trill is indicated over the G4 in the fifth measure. The second system shows a bass clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a whole rest, followed by a quarter rest, then a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. A slur covers the next four measures: G3 (quarter), A3 (quarter), B3 (quarter), and C4 (quarter). A trill is indicated over the G3 in the fifth measure. The notation includes a "loco" marking and a "w/ bar" marking.

Travis picking notation for guitar. The first system shows a treble clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four measures: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). A trill is indicated over the G4 in the fifth measure. The second system shows a bass clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a whole rest, followed by a quarter rest, then a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. A slur covers the next four measures: G3 (quarter), A3 (quarter), B3 (quarter), and C4 (quarter). A trill is indicated over the G3 in the fifth measure. The notation includes a "D/C" marking and a "3" marking.

Travis picking notation for guitar. The first system shows a treble clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four measures: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). A trill is indicated over the G4 in the fifth measure. The second system shows a bass clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a whole rest, followed by a quarter rest, then a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. A slur covers the next four measures: G3 (quarter), A3 (quarter), B3 (quarter), and C4 (quarter). A trill is indicated over the G3 in the fifth measure. The notation includes a "1/2" marking and a "1/2" marking.

Travis picking notation for guitar. The first system shows a treble clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four measures: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). A trill is indicated over the G4 in the fifth measure. The second system shows a bass clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a whole rest, followed by a quarter rest, then a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. A slur covers the next four measures: G3 (quarter), A3 (quarter), B3 (quarter), and C4 (quarter). A trill is indicated over the G3 in the fifth measure. The notation includes an "E/D" marking and a "w/ bar" marking.

Travis picking notation for guitar. The first system shows a treble clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next four measures: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). A trill is indicated over the G4 in the fifth measure. The second system shows a bass clef staff with a key signature of three flats and a 4/4 time signature. The music begins with a whole rest, followed by a quarter rest, then a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. A slur covers the next four measures: G3 (quarter), A3 (quarter), B3 (quarter), and C4 (quarter). A trill is indicated over the G3 in the fifth measure. The notation includes a "Gmaj9#11" marking and a "4" marking.

Scatterbrain

By Jeff Beck and Max Middleton

A

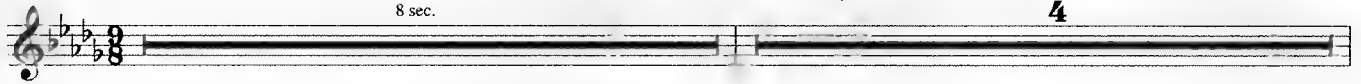
Fast ♩ = 278

(Drums)

8 sec.

(Drums & synth.)

4



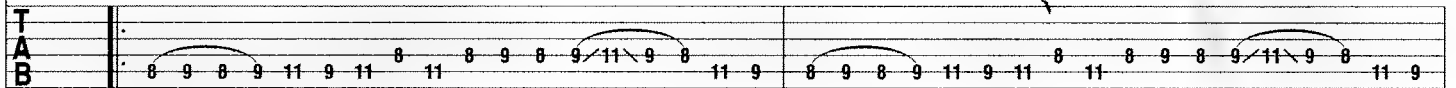
B

3rd time, Gtr. 2: w/ Fill 1

4th time, Gtr. 2 tacet

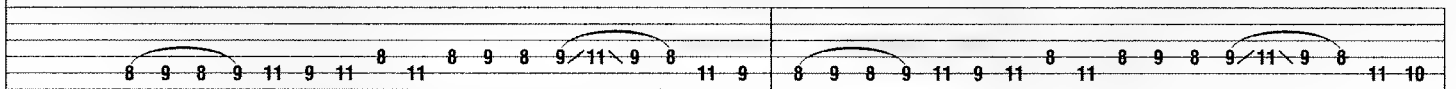
*Bbm

Gtr. 1 (dist.)

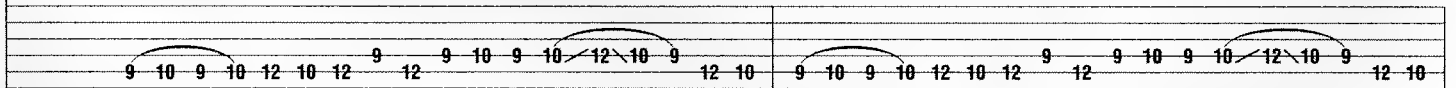


*Chord symbols reflect overall harmony.

Cb13#11



D/C



Fill 1
Gtr. 2



1

Cb13#11

D/C

D/E

Gmaj7

8va

(♩ = ♩)

(♩ = ♩)

loco B♭/A♭ G/F E/D A/B B♭m7

C♭13#11

Pitch: B

D/C

Pitch: B♭ A

E/D

Pitch: A B A

let ring --|

[illegible]

⊙ Coda 1

D

(♩ = ♩)

Gtr. 1 tacet

B♭m7

Gtr. 2

mp

*+ = open (toe up);
○ = closed (toe down)

9 8 7 11

D/C

7 7 7 7 7

E/D

5 7 5 2 5 5 5 5 5

(♩ = ♩)

Gmaj7

5 7 7 7 7 7 7 7 7 9 10

(♩ = ♩)

B♭/A♭ G/F E/D A/B B♭m7

15 15 15 12 12 12 9 9 9 5 6 7 6 6 6 6 6

C♭13#11

11 10 8 1 9 9 9 6 6 6 6 6 6 7

D/C

10 11 12

E/D

Gmaj7

D.S. al Coda 2

(♩ = ♩)

B♭/A G/F E/D A/B

⊕ Coda 2

Free time

(♩ = ♩)

Gtr 1 tacet

B♭m7

Gtr. 2

over

Δva

Δva

loco

6 4 6 6 6 4 6 6/8

8 6 8 6 6 8 7 8 7 8 7 8 7 8 8 (8) 8 (8) 6 8 6

1/4

15ma loco

P.H. -----

P.H.

Pitch: B \flat C B \flat C B \flat

Begin fade

(6) 6 8 6 6 9 9 6 8 6 6 8 6 8 6 9 (8) (8) 6 8 15

1/2

1/4

13 14 15 14 16 16 16 (16) 14 16 16 (16) 14 13 16 16 21

8va -----

(21) (21) 18 21 18 21 18 18 21 18 18 21 18 18 21 (21) 18 21 18 20

8va -----

Fade out

Cause We've Ended as Lovers

Words and Music by Stevie Wonder

A

Free time

*C5 Abmaj7 Fm7 Ab/G Am7#5 C/Bb

Gtr. 1 (dist.)

**pp < mp grad. release w/ bridge pickup
***w/ slight delay

1 1 1/2

TAB

*Chord symbols reflect overall harmony.

**Vol. swell

***Set for eighth-note regeneration w/ 1 repeat.

B

Slowly ♩ = 55

Cm7 Abmaj7 Fm7 Csus4 C

mf grad. release grad. release 1 1/2

C

Cm7 Abmaj7

rake - -

10 8 8 7 (7) 10 10 3/6 6 4 4 4 5/7 5 5 3

Fm7 Csus4 C Cm7

† 1/2 †† 1 1/2 1/2

3 1 0 (0) 3 5 6 5 6 3/5 10 8 8 (8) 7 (7) 10 10 3/6

†Push down on string behind nut.

††Played w/ ring finger.

A $A\flat\text{maj}7$ $Fm7$ $C\text{sus}4$ C

D D/C $Fm7$ $B\flat7$ $F\sharp/C$ C

D/C $Fm7$ $B\flat7$ $C\text{sus}4$ C

E $Cm7$ $A\flat\text{maj}7$

$Fm7$ $C\text{sus}4$ C $Cm7$

$A\flat\text{maj}7$ $Fm7$ $C\text{sus}4$ C

F

D/C Fm7 Bb7 F°/C C

grad. release

D/C Fm7 Bb7 Csus4 C

*Hammer onto note while manipulating vol. knob.

G

Cm7 Abmaj7

f

3 1/4 1 1 1/2

Fm7 Gmaj9

Gtr. 1 Cm7 Abmaj7 Fm7

tr

Gtr. 2 (dist.)

mf

semi-P.H. grad. bend

1/2 1 1/2 1/2 1 1/2

Gtr. 2 tacet
Gmaj9

Cm7

A^bmaj7

Gtr. 1

15ma γ loco

P.H.

grad. bend

1 1/2

1 1/2 1 1/2

(6) (7) 8 6 2 4 3 5 7 5 3 2 4 5 10

8 11 8 10 8 11 8 11 12 17 16 18 18 (18)

Fm7

Gmaj9

Cm7

8va γ loco

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

18 18 18 18 18 (18) 18

17 1 3 6 6 6 (6) 3 6 3 6

A^bmaj7

Fm7

Gmaj9

semi-P.H. ---- 1

6 6 (6) (6) 8 5 3 5 (3) 5 (5) 5 3 1 3 1 3 3 4 5 4 5 7 5 7 9 7 9 10 9 10

3 3 5

Cm7

8 11 8 10 8 11 8 10 8 11 8 10 8 11 8 10 8 11 8 14 11 13

1 1/2

A^bmaj7

13 11 13 13 11 13 13 11 13 13 11 11 11 11 13 11 13 11 12 10 8

1 1/2 1 1/2

3

**

*Both strings caught and bent w/ ring finger.

**Played behind the beat.

[illegible]

Fm7

The musical score is written in the key of B-flat major (two flats) and 4/4 time. The melody in the treble clef consists of eighth and quarter notes, with a final half note. The fretboard diagram below shows the corresponding fingerings: 12 13 12, 11 12 11, 10 11 10, 9 10 9, 8 9 8, 7 8 7, 6 7 6, 5 6 5, 4 5 4, 3 4 3, 2 3 2, 1 2 1, 0 1 0, 5, 3, 2. A barre is indicated over the 5th fret for the final three notes.

H

Gmaj9 Cm7 Abmaj7

P.M. 3 grad. bend *p* *f* grad. release

5 4 5 7 5 10 8 8 7 (7) 10 10 (10) 3 6 6 6 5 4 4 5 (5) (5) (5)

I

D/C Fm7 Bb7 F#m/C C

grad. release

1 1/2

(7) 5 7 8 6 7 5 6 5 3 5 7 5 5 7 5 7 5 7 6 18

D/C Fm7 Bb7 Csus4 C

P.M. grad. release

17 19 19 (19) (19) 19 17 20 19 20 19 20 19 (19) 17 18 17 15 17 (17) 3 8

J

Cm7 Abmaj7 Fm7

mf 1 1/2 1/2 1

10 8 8 7 (7) 10 (10) 6 4 6 4 4 5 7 5 7 5 3 1 1 0 (0) 3 3 5 6

*Behind nut

K

Csus4 C Cm7 Abmaj7

8va loco

grad. release

1 1/2 1/2 1/2 1/2

6 (6) 5 5 7 5 5 7 5 20 (20) (20) (20) (20) 7 (7) 10 10 7

Fm7 Freely Csus4 C

**

1/2

10 8 10 8 8 10 (10) 8 10 (10) 9

**Played behind the beat.

Thelonius

By Stevie Wonder

A

Moderately ♩ = 107

(Hi-hat) **2** (Drums) **2** *F#m7 Gr. 1 (clean)

mp
w/ wah-wah

T
A
B

*Chord symbols reflect overall harmony.

mf

2 2 0 2 0 0 9 X 19

Rhy. Fig. 1

**+ ○ + ○ + ○ + *sim.*

2/4 4 0 4 X X X X X 0 2 2/4 0 X X 4 X X X X X X X 0 0 X X 0 1

**+ = closed (toe down);
○ = open (toe up)

End Rhy. Fig. 1

2/4 X X 4 X 0 4 X 4 4 X 4 X X X X X X X X X X X X 4 X X X

Gtr. 2 (slight dist.)

**p* *mf* *p*
 w/ talk box
 12 1 (12) (12) 10 11 10 9 7 9
 *Vol. swell

B

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 1 (3 3/4 times)

F#m7

Gtr. 3 (slight dist.)

mf
 **w/ octaver
 2 4 4 6 4 6 5 4 2 5 4 2 4 2 4 2 2 4 2 4
 **Set for one octave below.

1/4 1 2 4 6 4 6 5 4 2 4 2 4 1 (2) 4 2 2 2 4 2 4
 trmm trmm

1 1/2 4 6 4 6 5 4 2 5 4 2 4 2 4 1 (2) 4 2 2 4 2 4
 trmm trmm

1/2 3/4 1 16 2 4 6 4 6 5 4 2 4 2 4 1 (2) 4 2 2 4 4
 trmm trmm

[illegible]

Gtr. 3 tacet

F#m7

Gtr. 1

Gr. 1 

[illegible]

Gtr. 3

[illegible]

Gtr. 1

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The system ends with a double bar line.

[illegible]

D

F#m7

Gtr. 1

[illegible]

Gtr. 3

[illegible]

Gtr. 1

Gtr. 3

Gtr. 2

Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

Gtr. 3 *loco*

Gtr. 2

Pitch: E

tr

1 (2) 4 2 (2) 4 2 5 2 19

1 1/4 2 1/4 4 4 5 2

Gtr. 2 tacet

Gtr. 3

tr

1/2

tr

1 (2) 4 2 2 4 2 4

Gtr. 3

1

2 6 6 (6) (6) 4 2 5 4 3 4 2 4

Gtr. 2

2

4 2 4 2 4 3 2 4 3 2 11 11 11 11 10 9

N.C.

Gtr. 5

Gr. 5

1/2

Gr. 4

[illegible]

Gtr. 2

Gtr. 2

Measure 10: Treble clef, key signature of two sharps (F# and C#). The staff contains a quarter note F#4, an eighth rest, a quarter note C#5, and a half rest. Measure 11: Treble clef, key signature of two sharps. The staff contains a quarter note C#5, an eighth note G#4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The bass staff for measure 11 shows a half note G2, a half note F2, and a half note E2.

Gtr. 1

[illegible]

Gr. 3

Gtr. 3

1 (2) 4 2 2 4 2 5 2

E

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 3 tacet

B7

F#7

Gtr. 5

Gtr. 4

Gtr. 2

B7 Bb7 A7 Ab5 A7 A#7 B7 C7 C#7 NC.

Gtr. 5

Gtr. 4

Gtr. 2

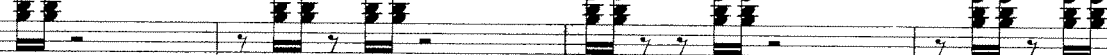
Gtr. 1

Gtrs. 2, 4 & 5 tacet
Am7

Gtrs. 2, 4 & 5 tacet
Am7

Gtr. 1

Gtr. I



Gtr. 1

Gr. 1

Chord symbols and fret numbers for measures 1-4:

Measure	Notes (Fret)
1	X X X (0) (0) (0)
2	X X X (0) (0) (0)
3	X X X (0) (0) (0)
4	X X X (0) (0) (0)

Gtr. 3

Gtr. 3

5 7

5 7 5 7

5 7 5 7

The image shows a musical score for the song "The Rose Tree". It features a guitar part and a voice part. The guitar part is written on a six-string guitar, and the voice part is written on a single staff. The score is divided into three measures. The guitar part uses a mix of chords and single notes, while the voice part uses a simple melody. The guitar part is written in G major, using a DADGAD tuning. The voice part is written in G major, using a soprano clef. The score is divided into three measures. The guitar part uses a mix of chords and single notes, while the voice part uses a simple melody. The guitar part is written on a six-string guitar, and the voice part is written on a single staff.

First system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff contains fret numbers and 'X' marks indicating fingerings and muting.

First system fret numbers: 5 5 X 7 5 7 X X X 5 5 7 7 X X 5 5 X X

Second system of musical notation. The top staff is a treble clef. The bottom staff contains fret numbers and 'X' marks.

Second system fret numbers: 5 7 5 7/10 5 5 7 5 7

Third system of musical notation. The top staff is a treble clef. The bottom staff contains fret numbers and 'X' marks.

Third system fret numbers: 5 7 5 7 X X X X X X X X 5 5 5 5 7 5 X X 7 X 5 5 13 13 12 13 13 12 13 13

Fourth system of musical notation. The top staff is a treble clef. The bottom staff contains fret numbers and 'X' marks.

Fourth system fret numbers: 5 7 X 5 (5) 5 5 5 5 X 5 7 7 5 5 3

Fifth system of musical notation. The top staff is a treble clef. The bottom staff contains fret numbers and 'X' marks.

Fifth system fret numbers: 12 12 12 X X 13 12 13 12 12 12 X X X X 11 12 12 X X 12 12 X X 11 11

Sixth system of musical notation. The top staff is a treble clef. The bottom staff contains fret numbers and 'X' marks.

Sixth system fret numbers: 5 7 5 7 5 5 5 3 5 5 7 5 7/10

First system of musical notation. The treble staff contains a series of chords and single notes. The bass staff shows fret numbers (12, 12, 12, 12, 12, 12) and 'x' marks indicating natural harmonics. The system concludes with a double bar line.

Begin fade

Second system of musical notation, following the 'Begin fade' instruction. It continues the melodic and harmonic material with a treble staff and a bass staff showing fret numbers and 'x' marks. The system ends with a double bar line.

Segue to "Freeway Jam"

Fade out

Third system of musical notation, the final system on the page. It concludes the piece with a treble staff and a bass staff showing fret numbers and 'x' marks. The system ends with a double bar line.

Freeway Jam

By Max Middleton

A

Segue from "Thelonius" **Moderate Shuffle** ♩ = 130 (♩ = $\frac{3}{4}$)
Gtr. 1 (slight dist.)
(Drums)

6 sec. **3** ** Cm/G F/A Abmaj7/G

*** Harm. *mp*

TAB

12

*Key signature deontes G Mixolydian.

**Chord symbols reflect overall harmony.

***Vol. swell.

F/G

1/2

w/ bar -1/2

†Harm.

8

7

15 15 15 15

†Harmonic and open string simultaneously.

G7

string noise

string noise

5 3

3

B

Gtrs. 1 & 2 G7 (slight dist.)

w/ bar

P.M. -----

mf

1/4

1/2

(3) -1 1/2

1/3

3 3 3 3

3

5 3 3

Gtr. 1

1/4

1/4

w/ bar

1

(1)

3

(3)

(3)

5

3

5 3 1

-1 1/2

Gtr. 2

1/4

1/4

w/ bar

1

(1)

3

(3)

(3)

5

3

(3)

1

-1 1/2

Gtr. 2 tacet

C

G7

Gtr. 1 tacet

Gtr. 1

string noise w/ slide w/ bar string noise - steady gliss.

w/ bar

w/ bar string noise w/ bar string noise

Harm. string noise w/ bar

*③ is sounded sympathetically. Pitch: D

D

G
Riff A

F/G

*Gtrs. 1 & 2

G F/G G

w/ bar

(13) 15 15 13 15 (15) 10/12 (12) 14 12 13 12 10 10 12 12

F/G G F/G G F/G

Gtr. 2: w/ Riff A (1 1/2 times)

Gtr. 1

End Riff A

w/ bar

(12) (12) 9 12 14 12 13 15 15 13 15 (15) 13 13

G F/G G

w/ bar

(13) 13 10/12 (12) 14 12 13 12 10 10 12 10 (10) (10) 15 (15)

G F/G G F/G G

w/ bar

10/12 14 12 13 15 15 13 15 15/17

F/G G F/G

Gtr. 1

w/ bar

(12) 14 12 13 12 10 10 12 10 12 14 (14) 12 (12) 15 12 15 (15) 12 (12) 15 12 13 1

Gtr. 2

w/ bar

(12) 14 12 13 12 10 10 12 11 12 (12)

D/G

F/G F/sus2 D/G

Gtr. 1

mp mf

*Vol. swell

**P.H.

**1.5ma

1 1/2 1 1/2 1 1/2 1 1/2 1 1/4

**Applies to P.H. only.

Gadd9/A F/G Bb7 Ab7 G7

3 (D.E.) w/ bar ***T

5 3 5 8 6 6 0 12 12 (15) (12) (12) 15 12 3/15

-1/2 ***T = Thumb on 6th string

F

The musical score consists of two staves. The top staff is for guitar, featuring a melody with chords G, F/G, G, and F/G. The melody includes a 'w/ bar' section with a 'hold bend' instruction. The bottom staff is for electric guitar, showing a fretboard diagram with fingerings and bends. The score ends with a 'string noise' instruction.

The musical score for guitar consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a triplet of eighth notes (F#, A, C) marked '3' and 'string noise'. This is followed by a quarter note G, a half note F# with a 'let ring' instruction, and a triplet of eighth notes (G, A, B) marked '3' and 'w/ bar'. The piece then moves to F/G, with a half note F# (marked 'let ring'), a quarter note G, and a half note F# (marked 'let ring'). The bottom staff is a fretboard diagram with six lines. It shows fingerings for the first four frets: fret 1 (17, 17), fret 2 (15, 15), fret 3 (15, 0), and fret 4 (15, 0). The fret 3 and 4 diagrams include a '1 1/2' marking and a '-1' marking. The fret 4 diagram also includes a '-1' marking.

F/G G Gtr. 1 tacet G F/G G F/G

*15ma --- 7

let ring --- 4

* P.H. 4

1

3 3 3 3 3 5 (5) 3 5 5

Pitch: A

G

Gtr. 2: w/ Riff A (1st 7 meas. only)

G F/G G F/G G F/G

Gtr. 1

w/ bar - - - - - w/ bar

-1/2 -1/2

10/12 14 12 13 (13) (13) 15 15 13 15 12 (12) 14 12 13

G F/G

w/ bar - - - - - w/ bar

1/4

(13) 12 10 12 11 12 15 15 18 15 18 17 15 15 16 17 17 15 15 15

-1/2

G F/G G F/G G F/G

Gtrs. 1 & 2

slight P.H. - - - - - w/ bar

3 5 2 4 5 3 5 5 5 5 2 4 5

H

Gtr. 2 tacet

F/G F7sus2

G F/G

Gtr. 1

slight P.H. - - - - -

1/4 1/4

(5) 4 2 3 5 3 3 5 5 3 1 1 1 1

D/G F/G F7sus2 Amaj7

w/ bar

3/5 12 10 12 14 12 14 (14) 12 14 14 (14) 12

Gadd9/A F/G Bb7 Ab7 G7sus4

I

G7

Begin fade

Fade out

Diamond Dust

By Bernie Holland

A

Free time

*Gtr. 1

Gm7 Ebadd9/G F7sus4 Amaj7

mp
w/ fingers
let ring throughout

T 3 3 3 1 4 6 4 5 4
A 3 3 3 3 3 8 8 6 5 4
B 3 3 3 3 3 8 8 6 5 4

*Elec. piano arr. for gtr.

Bb13 A13 Ab13 G13 Gb13 F13 E13

(4) 0 6 0 6 7 4 5 2 4 3 0 2 1 0
7 6 0 7 6 5 4 4 3 2 4 3 1 0
0 8 6 6 5 4 4 3 2 2 1 0 0

Em11

Harm. -----

7 7 5 7 5 5 0 7 9 0 10 7 7 12 7 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

All A All

3 2 3 9 10 9 10 9 7 8 9 7
0 5 4 0 0 0 0 0 0 0 0 0

B

Moderately ♩ = 121

Gtr. 1 tacet
*Dm9
Gtr. 2 (slight dist.)

mf

0 2 3 4 0 2 3 4 0 2 3 4 0 2 3 4

*Chord symbols reflect overall harmony.

Dm9(maj7) Fm9 Fm9(maj7)

(14) 12 10 9 18 14 12 9 11 13 10 12 (12) 13 9

Bbm9 Ab/Gb Ebm9

9 10 8 9 11 13 13 (13) 11 13 11 11 13 11 13 11 10 7 9

Abm9 Gb/Fb Cbmaj7#11

9 9 (9) 7 9 (9) 11 9 9 11 11 9 7 9

Bbm7 Gbmaj9 Fm11

9 (9) 7 9 (9) 7 6 7 6 8 6 8 (9) (8) 8 (8)

Cm11

F/Bb

A11

C

Dm9

Gtr. 2 tacet
Dm9(maj7)

Fm9

Fm9(maj7)

Gtr. 2
Bbm9

Ab/Gb

Ebm9

Abm9

Gb/Fb

Cbmaj7#11

Bbm7

Gbmaj9

Fm11

Pitch: F

Cm11

F/B \flat

All

8 10 12 10 12 10 8 7 9 10 12 9 10 12

D

Dm9

Gtr. 2 tacet
Dm9(maj7)

Gtr. 3 (slight dist.)

mf
w/ reverb

Gtr. 3 (slight dist.)

The musical score for guitar 3 consists of two staves. The top staff is a standard musical staff with a treble clef, showing a melodic line with various notes, rests, and articulation marks like slurs and accents. The bottom staff is a guitar-specific staff with fret numbers (10, 9, 9, 10, 9, 9, 10, 9, 9, 12, 11, 10, 9) and an 'X' mark, indicating specific fret positions and techniques. The dynamic marking 'mf' and 'w/ reverb' are present below the top staff.

mf
w/ reverb

Gtr. 2

Gtr. 2

1

12

Fm9

Fm9(maj7)

Gtr. 3

 $\frac{1}{4}$

Gtr. 3

13 13 13 15 15

12 15 13 13 13 13-12 15 13 13 15

Bbm9

Ab/Gb

Eb9m9

The first system of the musical score for 'The Sound of Silence' is shown. It consists of a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The melody is written in a single line. Above the staff, the chords Bbm9, Ab/Gb, and Ebm9 are indicated. The melody features a series of eighth notes in the first measure, followed by a half note, and then a series of eighth notes in the second measure. The third measure contains a half note and a quarter note. The fourth measure contains a half note and a quarter note. The fifth measure contains a half note and a quarter note. The sixth measure contains a half note and a quarter note. The seventh measure contains a half note and a quarter note. The eighth measure contains a half note and a quarter note. The ninth measure contains a half note and a quarter note. The tenth measure contains a half note and a quarter note. The eleventh measure contains a half note and a quarter note. The twelfth measure contains a half note and a quarter note. The thirteenth measure contains a half note and a quarter note. The fourteenth measure contains a half note and a quarter note. The fifteenth measure contains a half note and a quarter note. The sixteenth measure contains a half note and a quarter note. The seventeenth measure contains a half note and a quarter note. The eighteenth measure contains a half note and a quarter note. The nineteenth measure contains a half note and a quarter note. The twentieth measure contains a half note and a quarter note. The twenty-first measure contains a half note and a quarter note. The twenty-second measure contains a half note and a quarter note. The twenty-third measure contains a half note and a quarter note. The twenty-fourth measure contains a half note and a quarter note. The twenty-fifth measure contains a half note and a quarter note. The twenty-sixth measure contains a half note and a quarter note. The twenty-seventh measure contains a half note and a quarter note. The twenty-eighth measure contains a half note and a quarter note. The twenty-ninth measure contains a half note and a quarter note. The thirtieth measure contains a half note and a quarter note. The thirty-first measure contains a half note and a quarter note. The thirty-second measure contains a half note and a quarter note. The thirty-third measure contains a half note and a quarter note. The thirty-fourth measure contains a half note and a quarter note. The thirty-fifth measure contains a half note and a quarter note. The thirty-sixth measure contains a half note and a quarter note. The thirty-seventh measure contains a half note and a quarter note. The thirty-eighth measure contains a half note and a quarter note. The thirty-ninth measure contains a half note and a quarter note. The fortieth measure contains a half note and a quarter note. The forty-first measure contains a half note and a quarter note. The forty-second measure contains a half note and a quarter note. The forty-third measure contains a half note and a quarter note. The forty-fourth measure contains a half note and a quarter note. The forty-fifth measure contains a half note and a quarter note. The forty-sixth measure contains a half note and a quarter note. The forty-seventh measure contains a half note and a quarter note. The forty-eighth measure contains a half note and a quarter note. The forty-ninth measure contains a half note and a quarter note. The fiftieth measure contains a half note and a quarter note. The fifty-first measure contains a half note and a quarter note. The fifty-second measure contains a half note and a quarter note. The fifty-third measure contains a half note and a quarter note. The fifty-fourth measure contains a half note and a quarter note. The fifty-fifth measure contains a half note and a quarter note. The fifty-sixth measure contains a half note and a quarter note. The fifty-seventh measure contains a half note and a quarter note. The fifty-eighth measure contains a half note and a quarter note. The fifty-ninth measure contains a half note and a quarter note. The sixtieth measure contains a half note and a quarter note. The sixty-first measure contains a half note and a quarter note. The sixty-second measure contains a half note and a quarter note. The sixty-third measure contains a half note and a quarter note. The sixty-fourth measure contains a half note and a quarter note. The sixty-fifth measure contains a half note and a quarter note. The sixty-sixth measure contains a half note and a quarter note. The sixty-seventh measure contains a half note and a quarter note. The sixty-eighth measure contains a half note and a quarter note. The sixty-ninth measure contains a half note and a quarter note. The seventieth measure contains a half note and a quarter note. The seventy-first measure contains a half note and a quarter note. The seventy-second measure contains a half note and a quarter note. The seventy-third measure contains a half note and a quarter note. The seventy-fourth measure contains a half note and a quarter note. The seventy-fifth measure contains a half note and a quarter note. The seventy-sixth measure contains a half note and a quarter note. The seventy-seventh measure contains a half note and a quarter note. The seventy-eighth measure contains a half note and a quarter note. The seventy-ninth measure contains a half note and a quarter note. The eightieth measure contains a half note and a quarter note. The eighty-first measure contains a half note and a quarter note. The eighty-second measure contains a half note and a quarter note. The eighty-third measure contains a half note and a quarter note. The eighty-fourth measure contains a half note and a quarter note. The eighty-fifth measure contains a half note and a quarter note. The eighty-sixth measure contains a half note and a quarter note. The eighty-seventh measure contains a half note and a quarter note. The eighty-eighth measure contains a half note and a quarter note. The eighty-ninth measure contains a half note and a quarter note. The ninetieth measure contains a half note and a quarter note. The ninety-first measure contains a half note and a quarter note. The ninety-second measure contains a half note and a quarter note. The ninety-third measure contains a half note and a quarter note. The ninety-fourth measure contains a half note and a quarter note. The ninety-fifth measure contains a half note and a quarter note. The ninety-sixth measure contains a half note and a quarter note. The ninety-seventh measure contains a half note and a quarter note. The ninety-eighth measure contains a half note and a quarter note. The ninety-ninth measure contains a half note and a quarter note. The hundredth measure contains a half note and a quarter note.

A \flat m9 G \flat /F \flat

C \flat maj7 \sharp 11 B \flat m7

G \flat maj9 Fm11

Cm11 F/B \flat A11

Dm9

Dm9(maj7)

[illegible][illegible]

Cbmaj7#11
 loco

Bbm7

Cm11 F/Bb A11

let ring --- | rake - |

E

Dm9

Dm9(maj7) Fm9

Fm9(maj7) Bbm9 Ab/Gb

Ebm9 Abm9

[illegible]

Bbm7 Gbmaj9 Fm11

1 9 (9) 7 9 (9) 7 6 7 6 8 6 6 8 (8) 8

[illegible]

F

2nd time, Gtr. 3 tacet
Dm9

Gtr. 3 tacet
Dm9(maj7)

Ab/Gb Ebm9 Abm9 Gb/Fb

[illegible]

G*Gtr. 4
Dm9

Dm9(maj7)

Fm9

First system of musical notation for guitar. It consists of a treble clef staff with a key signature of one flat (Bb) and a dynamic marking of *mf*. The staff contains a sequence of notes and rests. Below the staff is a six-line fretboard diagram with fret numbers: 2, 3, 5, 2, 2, 2, 6, 4, 2, 2, 3, 2, 5, 6, 3.

*Strings arr. for gtr.

Fm9(maj7)

Bbm9

Second system of musical notation for guitar. It consists of a treble clef staff with a key signature of one flat (Bb). The staff contains a sequence of notes and rests. Below the staff is a six-line fretboard diagram with fret numbers: 5, 3, 5, 5, 6, 7, 8, 5, 6, 8, 5.

Ab/Gb

Eb9

Abm9

Third system of musical notation for guitar. It consists of a treble clef staff with a key signature of one flat (Bb). The staff contains a sequence of notes and rests. Below the staff is a six-line fretboard diagram with fret numbers: 6, 8, 5, 8, 5, 8, 6, 9, 8, 9, 6, 8, 6, 9.

Gb/Fb

Cbmaj7#11

Bbm7

Fourth system of musical notation for guitar. It consists of a treble clef staff with a key signature of one flat (Bb). The staff contains a sequence of notes and rests. Below the staff is a six-line fretboard diagram with fret numbers: 7, 9, 6, 6, 8, 8, 6, 9, 6, 8, 6, 9, 6, 9.

Gbmaj9

Fm11

Cm11

Fifth system of musical notation for guitar. It consists of a treble clef staff with a key signature of one flat (Bb). The staff contains a sequence of notes and rests. Below the staff is a six-line fretboard diagram with fret numbers: 8, 6, 9, 8, 6, 6, 6, 8, 5.

F/Bb

A11

Dm9

Sixth system of musical notation for guitar. It consists of a treble clef staff with a key signature of one flat (Bb). The staff contains a sequence of notes and rests. Below the staff is a six-line fretboard diagram with fret numbers: 8, 5, 5, 7, 8, 5, 7, 8, 5, 7, 7.